

Alastair Greig

## (re) Play

### concerto for chamber orchestra

flute, oboe, clarinet Bb, bassoon

french horn, trumpet, trombone

percussion (2)

marimba, vibraphone (without motor), glockenspiel

suspended cymbals (varying sizes), gong, tam-tam

2 bongo drums

piano

harp

violin I (2-6)

violin 2 (2-6)

viola (2-4)

violoncello (2)

double bass

duration: ca. 20 minutes

(re) Play

concerto for chamber orchestra

Alastair Greig

**agitato, abrupt**  
♩ = 80

Flute

Oboe (distant and gentle)

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Marimba

Piano

**agitato, abrupt**  
♩ = 80

Violin I

Violin II

Viola

Violoncello

Double Bass

6

Fl. *sfz*  $\text{p}$   $\text{f}$  *sfz*  $\text{p}$   $\text{f}$  *sfz*  $\text{p}$   $\text{f}$

Ob. (distant and gentle) *pp poss.*  $\text{p}$

Cl. *f*  $\text{f}$

Bsn. *f*  $\text{f}$

Hn. *mf*  $\text{sfz}$   $\text{p}$   $\text{f}$

Tpt. *sfz*  $\text{p}$   $\text{f}$  *sfz*  $\text{p}$   $\text{f}$  *sfz*  $\text{p}$   $\text{f}$

Tbn.  $\text{p}$  *sfz*  $\text{p}$  *sfz*  $\text{p}$  *sfz*  $\text{p}$   $\text{f}$   $\text{p}$

Mar.  $\text{f}$

Pno. *sfz* *sfz*

Vln. I arco

Vln. II arco

Vla. *f* *sfz*

Vc. *sfz*  $\text{p}$  *sfz*  $\text{p}$  *sfz*  $\text{p}$  *sfz*  $\text{p}$  *sfz*  $\text{p}$

Db.  $\text{p}$  *sfz*  $\text{p}$  *sfz*  $\text{p}$  *sfz*  $\text{p}$  *sfz*  $\text{p}$  *sfz*  $\text{p}$

11 (fltt.)

Fl. *sfz* *sfz* *3 sfz* *sfz* *sfz* *sfz* *3 sfz* *f*

Cl. *f* *3* *sub. f* *f* *3*

Bsn. *f* *3* *sub. f* *f* *3* *f*

Hn. *sfz* *mf* *f* *mf* *f* *sfz*

Tpt. *sfz* *mf* *sfz* *mf* *3 sfz* *mf* *3 sfz* *3 sfz*

Tbn. *sfz* *mf* *sfzp* *f*

Mar.

Pno.

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *sfz* *f* *sfz* *f* *sfz* *f* *sfz*

Vc. *sfz* *p* *fz* *fz* *sfz* *p* *f* *f*

Db. *sfz* *p* *fz* *fz* *sfz* *p* *f* *f*

15 (fltt.) **A**

Fl. *sfz* *f*

Ob. (not so distant and certainly not gentle) *pp* *f* *espress.* *3* *3* *3* *3* *p*

Cl. *sfz* *p* *f* *3* *sfz* *p* *3*

Bsn. *sfz* *p* *f* *3* *sfz* *p* *3*

Hn. *sfz* *mf* *sf* *f*

Tpt. *mf* *3* *sfz* *f*

Tbn. *sfz*

Mar. *p* *f* *p* *3*

Pno. *p* *f* *p* *3*

Vln. I **A** *sfz* *p* *fz*

Vln. II *sfz* *p* *fz*

Vla. *f* *sfz* *f* *sfz* *f* *sfz*

Vc. *sfz* *p* *sfz* *p* *sfz* *p*

Db. *sfz* *p* *sfz* *p* *sfz* *p*

20

Fl.

Ob.

Cl.

Bsn.

Mar.

Pno.

Hp.

calmer than before

Vln. I

Vln. II

Vla.

Vc.

Db.

becoming more agitated...

**B** strident

Ob. <sup>25</sup> *f* 3

Cl. *pp* *pp*

Bsn. *mf* *f* *f* *mf* *ff*

Hn. *mp* *mf* *mp* *mf* *mp* *f*

Mar. *mf* *f* *mf* *sfz*

Pno. *f* *ff*

Hp. *f* *ff*

becoming more agitated...

**B** strident

Vln. I *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f*

Vln. II *f* *p* *f* *sfz* *p* *f* *sfz* *p* *f*

Vla. *f* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

Vc. *f* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *pp* *p* *pp*

Db. *f* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

30

Cl. *tr* *pp* *pp* *p* *3* *3*

Mar. *ppp poss.* niente

Hp. *fz* *p* *3* *3* *6* *5* *5* *mf*

Vc. *p* *p* *pizz.* *arco* *sffz* *sffz* *p* *mf* *f* *sffz* *mf*

==

35

Ob. *pp (poss.)*

Cl. *p*

Hp. *p* *5* *3* *f*

Vln. I *pp (poss.)*

Vc. *5* *3* *f* *mf* *3* *6* *3* *f* *fz*



**agitated, restless**

39

Ob. *p* *espress.* *p* *tr*

Cl. *p* *5*

Bsn. *p* *mp*

Hn. *pp* (poss.) *p* *p* *3* *3*

Tbn. *pp* poss. *p*

Mar. *p* *mf* *p* *p*

Hp. *ff*

**agitated, restless**

Vln. I *p* *3* *mf* *3* *p* *3* *mf* *3*

Vc. *f* *3* *p* *3* *p* *3* *3* *gliss.* *3* *p* *5*

43

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

**D** forceful

ff

f

mf

p

f

mf

ff

p

sfz

con sord.

pp (poss.)

p

sfz (in p)

f

p

tr.

f

p

tr.

f

p

ff

forceful

fp

pizz.

f

pizz.

f

sfz

mf

f

5

6

5

6

f

sfz

f

sfz

## agitated, restless

46

Fl. *mf* *p* flt. *p*

Ob. *p* *espress.* *p*

Cl. *p* *p* *mp*

Bsn. *p* *mp*

Hn. *mp* *3*

Tpt. *pp (poss.)* *3 p* *3 3 mf* *pp (poss.)* *3 p* *3 3 mf*

Tbn. *p*

Mar. *pp* (muta in vib.) *ppp*

Pno. *p* *p* *pp* *5*

Hp. *p*

agitated, restless

Vln. I *mf* *5* *p* *espress.* *mf* *3*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

Db. *mf*

49

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*f*

*sfz*

*p*

*sfz*

*p*

*mf*

*f*

*ff*

*sub. p*

*sfz*

*p*

*sfz*

*p*

*p*

*sfz*

*mf*

*sfz*

*sub. p*

*sfz*

*p*

*ppp*

*p*

*f*

*mf*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*pizz.*

*pizz.*

**E**

spikey, brittle  
(with attitude..)

52

Fl. *sfz* *f*

Ob. *mf espress.* *f* 6 3 3

Cl. *p* *sfz*

Bsn. *sfz* *sfz* *f*

Tpt. *sfz* *mf*

Vib. *f* *mf* *f*

Pno. *f* 8<sup>va</sup>... 8<sup>va</sup>...

Vln. II *ff* *mf* 3

Vla. 3 *ff*

Vc. *ff* *mf*

Db. *ff* *mf*



61

Bsn. *f p f p f mf p* (tr) (tr) (tr) (marc.)

Tpt. (senza sord.) *p (poss.) sfz mf*

Vib. *f sub. f mp mf*

Pno. *sfz sfz sub. p* (silently depress...) *8<sup>va</sup>...* *8<sup>va</sup>...*

Vln. I *sfz* (n.h.) *f p* (a.h.) (punt d'arco) *sf (in p) p*

Vln. II *f* *sfz* *f* arco (n.h.) (a.h.) (ord.) *p sf (in p)*

Vla. *f* *sfz*

Vc. *f* *sfz*

Db. *f* *sfz*

[illegible]



$\text{♩} = 80$   
a tempo  
spikey, brittle...

(fltt.)

Fl. *f* *mf* *f*

Ob. *f* *mf* 3

Cl. *sub. f* *p*

Bsn. *f* *sfz* *p* *f* *mf*

Hn. *f*

Tpt. *f* 3 *ff* *mp* *mf*

Tbn. *sfz* *f*

Mar. *f* *mp* *p*

Pno. *sfz* *f* 3 3 3

$\text{♩} = 80$   
a tempo  
spikey, brittle...

Vln. I *f* 3 *sfz* *p*

Vln. II 3

Vla. 3 3 *p*

Vc. *f*

Db. *f* 3

[illegible]

[illegible]

**G.P.**

♩ = 50 (app.)  
tempo ad lib.

**G**

81

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Pno.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Db.

**G**

**G.P.**

**G**

$\text{♩} = 50 \text{ (app.)}$   
tempo ad lib.

**H** veiled, distant  
a tempo

The first staff of music is in 4/4 time. It begins with a piano (*pp*) dynamic. The first measure contains a half note G4 with a slur over it and the marking "(n.h.)" above. The second measure contains a half note A4 with a slur over it and the marking "(a.h.)" above. The third measure contains a half note B4 with a slur over it and the marking "sul pont" above. The fourth measure contains a half note C5 with a slur over it and the marking "pp" below. The staff ends with a double bar line.

The first staff of music is in 4/4 time. It begins with a piano (*pp*) dynamic. The first measure contains a half note G4 with a slur over it and the marking "(n.h.)" above. The second measure contains a half note A4 with a slur over it and the marking "(a.h.)" above. The third measure contains a half note B4 with a slur over it and the marking "sul pont" above. The fourth measure contains a half note C5 with a slur over it and the marking "pp" below. The staff ends with a double bar line.

agitated, restless

101

Fl.

Bsn.

Hn.

Tpt.

Vib.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*pp*

*pp (poss.)*

*con sord.*

*pp (poss.)*

*sfz (in p)*

*p*

*sfz (in p)*

*mf*

*pp*

*(staccatiss.)*

*p*

*pp*

*p*

*agitated, restless*

*sf (in p)*

*pp*

*sf (in p)*

*pp*

*sf (in p)*

*mf*

*f*

*pizz.*

*p*

*pp*

*pp*

much more expansive

105

**I**

Cl. *ppp* *p* *mf* *p*

Bsn. *ppp* *p* *mp* *mf*

Hn. *pp* (poss.) *p*

Tpt. *p* *sfz* *mf* *f*

Tbn. *pp* (poss.) *p* *p*

Gong (with triangle beater) *ppp* (rapid circular motion but very quietly) (l.v., muta in glock.)

Bongos *p* *sf* (in *p*) *mf*

Glock. (use metal beater) *pp* *ppp*

Pno. *pp*

Hp. *mf* *f*

**I** much more expansive

Vln. I *p* *mf*

Vln. II *p* (n.h.) (a.h.) (a.h.)

Vla. *p*

Vc. *p*

Db. *p*





**J** 119

Fl. *pp espress.* *p* *pp* niente

Cym. (with brushes) *ppp*

Gong *ppp*

Vib. *pp* *ppp*

Pno.

Hp. *pp* *p*

**J**

Vln. I *ppp* *pp* niente

Vln. II *ppp* *pp* niente

Vla. *p* *pp* con sord. *pp espress.* *mp* *pp* niente

Vc. *ppp* *ppp* niente

arco

Db. *ppp* *ppp* niente



**G.P. K**  $\text{♩} = 66-72$  (app.)  
tempo ad lib.

Cl. *pp espress.* *p* *p* *ppp* *pp*  $< p$

Cym. *pppp*

Gong

134

Cl.

*mf* *pp* *p* *mf* *p*

138

Cl.

*mf* *sfz*

141

Cl.

*sfz* *pp* *p* *mf* *f*

**a tempo**  
♩ = 72

**assertive, forceful**

**L**

145

Fl.

*sfp* *f* *sfp* *f* *mf* *f*

Ob.

*f* *sfp* *f* *sfp* *f* *mf* *f*

Cl.

*ff* *f* *f*

Tpt.

(senza sord.)

Mar.

*f*

Vib.

*f*

Pno.

*f*

♩ = 72

**a tempo**

**assertive, forceful**

**L**

Vln. I

*ff*

Vln. II

*ff*

Vla.

senz sord.

*ff*

Vc.

*ff*

Db.

*ff*

149

Fl. *f* *mf* *3* *3* *f* *mf* <sup>(g)</sup>

Ob. *mf* *6* *f* *sfz* *p* *(molto)* *ff*

Cl. *f* *mf*

Bsn. *mf*

Hn. *f* *p* *mf* *f* *mf* *3*

Tpt. *f*

Tbn. *f* *p* *f* *mf* *3*

Mar.

Vib.

Pno. *ffz* *(marc.)*

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Db. *pizz.*

152

Fl. *sf* *mf* *f* *mf*

Ob. *mf* *sfz* *ff*

Cl. *f*

Bsn. *f*

Hn. *f* *mf* *f* *sfz*

Tpt. *sfz* *f* *f* *sfz* *p* *f*

Tbn. *f* *sfz* *sfz* *sfz* *sfz*

Mar. *sfz* *mf* *sfz*

Vib. *mp* *f* *sfz*

Pno. (staccatiss.) (marc.) *mp* *sfz* *f*

Vln. I *arco* *f* *mf* *f* *mf*

Vln. II *arco* *f* *mf* *f* *mf*

Vla. *arco* *sfz*

Vc. *arco* *sfz*

Db. *arco* *sfz*

**M**

156

Fl. *f* *mf* *f* *p* (molto)

Ob. *mf* *f*

Cl. *f* *ff*

Bsn. *ff*

Hn. *f* *fp* *sfz* *p* *sfz* *p* *f*

Tpt. *sfz*

Tbn. *f* *fp* *sfz* *mf*

Mar. *f* *mf* *f*

Vib. *f*

Pno. *f*

Vln. I *f* *ff* *f*

Vln. II *f* *ff* *f*

Vla. *f*

Vc. *mf* *f* *pizz.* *arco* *sfz* *f*

Db. *mf* *f* *pizz.* *arco* *sfz* *f*

## a little less movement

159

Fl. *f* *mf* *p* 3 *p* 3 *pp* (poss.)

Ob. *f* *mf* 3 *p* 3 3 3 3 *pp*

Cl. *mf* *p* *mp* 3

Bsn. *mf* *p* *mp* 3

Hn.

Tpt. *p* *mp* 3

Tbn.

Mar. *p*

Vib. *p*

Pno. *mf* *p* *mf* *p*

Vln. I *ff* *f* 3 *mf* *p* a little less movement

Vln. II *ff* *f* 3 *mf* *p*

Vla. arco

Vc. *mf* pizz. *p*

Db. *mf* pizz. *p*

162

Fl.

Cl.

Bsn.

Tpt.

Cym.

Gong

T.-t.

Vib.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

(soft headed beaters)

(n.h.)

(a.h.)

(a.h.)

arco

mp espress.

but not quite

seemingly tranquil but not quite



very agitated, aggressive

♩ = 84

165

Fl. *sub. f sfzp f sfzp f*

Ob. *sfzp f sfzp sfzp mf sfz*

Cl. *f*

Bsn. *sub. f*

Hn. *f sfz*

Tpt. *sub. f*

Tbn. *f p*

Cym. *pp*

T.-t.

Mar.

Vib. *f*

Pno. *f*

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *(n.h.)*

Db. *arco*

**O** *very agitated, aggressive* ♩ = 84

*tr. sfz*

*tr. sfz*

*tr. sfz*

*tr. sfz*

*pizz. fp*

*sfz*

169

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

mf

f

sfz

fp

arco

173

Fl. *sfz* *f*

Ob. *sfz* *f*

Cl. *sfz*

Bsn. *sfz*

Hn. *sfz* *fz*

Tpt. *fz* *sfz mf* *f*

Tbn. *fz* *f*

Mar.

Vib.

Pno. *mf* *f*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f* *ff* *f*

Db. *ff* *f* *ff* *f*

calming down....

177

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Pno.

Hp.

*f* *mf* *p*

*mf* *3* *p*

*f* *sfz* *mf* *p*

*f* *sfz* *mf*

*f* *sfz* *p*

*sfz* *sfz* *mf*

*ff* *f* *p*

*ff* *mf*

calming down....

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* *mf* *p*

*f* *mf* *3* *p*

*mf* *3* *p*

*sfz* *mf* *p*

*sfz* *mf* *p*

180 (fltt.) **G.P.**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* *ppp (poss.)* *p* *p* *pp* *p*

**G.P.**

♩ = 60 (app.)  
tempo ad lib.

183 **Q**

Bsn.

*pp* *p* *pp* *p* *mf*

186

Bsn.

*p* *mf* *p* *mf*

188

Bsn.

*p* *mf* *f* *sfz* *p* *pp*



197

Ob. *ppp* (poss.)

Cl. *pp* *ppp* *pp*

Bsn. *ppp* *pp*

Hn. con sord. *ppp* (poss.) niente

Tbn. con sord. *ppp* (poss.) niente *ppp* (poss.) niente

T.-t. *ppp* (l.v.)

Glock.

Pno. *ppp*

Hp. *pp*

Vln. I *pp* *pp* *p*

Vln. II *p* *pp*

Vla. *pp*

Vc. sul tasto *ppp* *pp*

Db. sul tasto *ppp* *pp*

Detailed description of the musical score: The score is for a full orchestra. Measures 197-200 are shown. The key signature has one sharp (F#). The time signature is 5/4. The Oboe part has a single note in measure 200 marked *ppp* (poss.). The Clarinet part has a melodic line with triplets and slurs, marked *pp*, *ppp*, and *pp*. The Bassoon part has a melodic line with triplets, marked *ppp* and *pp*. The Horn part has a melodic line with triplets, marked *ppp* (poss.) and *niente*. The Trombone part has a melodic line with triplets, marked *ppp* (poss.) and *niente*. The Tuba part has a melodic line with triplets, marked *ppp* (poss.) and *niente*. The Tuba part has a melodic line with triplets, marked *ppp* (poss.) and *niente*. The Glockenspiel part has a melodic line with triplets. The Piano part has a complex melodic line with triplets and slurs, marked *ppp*. The Harp part has a melodic line with triplets, marked *pp*. The Violin I part has a melodic line with triplets and slurs, marked *pp*, *pp*, and *p*. The Violin II part has a melodic line with triplets and slurs, marked *p* and *pp*. The Viola part has a melodic line with triplets and slurs, marked *pp*. The Violoncello part has a melodic line with triplets and slurs, marked *ppp* and *pp*. The Double Bass part has a melodic line with triplets and slurs, marked *ppp* and *pp*.

202

Ob. *pp* *espress.* *p* *pp*

Vln. I *pp* *ord.* *p* *pp* *p* *pp*

Vln. II *pp* *p* *ord.* *p* *pp* *p* *pp*

Vla. *pp* *ord.* *p* *pp* *p* *pp*

Vc. *pp* *ord.* *p* *p* *pp*

Db. *pp* *ord.* *p* *pp*

208

Hn. *ppp* *pp*

Tpt. *con sord.* *pp*

Tbn. *ppp* *pp*

Glock. *ppp*

Hp. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vln. I *sul pont.*

Vln. II *sul pont.*

Vla. *pppp*

Vc. *sul pont.* *pppp*

Db. *pppp*



$\text{♩} = 66$  (app.)  
tempo ad lib.

215

**T**

Bsn. *pppp* *p* *pp* *p* *5* *6* *mp* *<*

Hn. *senza sord.*  
*niente*

Tbn. *senza sord.*  
*niente*

Cym. (soft head of the beater) *pp* (with fingers..... and nails..) (l.v.)

Gong (one circular movement) *pp* (s.b.) *3* (l.v.)

T.-t. (rapid circular motion with handle of beater) *pp* (l.v.)

Glock.

222

Bsn. *mf* *3* *5* *p* *p* *pp* *ppp*

$\text{♩} = 66$   
a tempo  
a little more movement...

$\text{♩} = 70$

229

Fl. *p* *6* *tr*

Cl. *pp* *p* *5* *p* *5* *p* *tr*

Bsn. *sf(in p)* *p* *5* *sf* *mp* *5* *mf*

**veiled, distant**

Violin I (Vln. I) part of the musical score. The notation is in 4/4 time. The first staff shows a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *ppp*, *pp*, and *(sempre)*. The second staff continues the pattern with *ppp*, *ppp*, *pp*, and *(sempre)*. The third staff shows a change in dynamics to *pp*, *p*, and *pp*.

Violin II (Vln. II) part of the musical score. The notation is in 4/4 time. The first staff shows a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *p*, *ppp*, *pp*, and *(sempre)*. The second staff continues the pattern with *ppp*, *ppp*, *pp*, and *(sempre)*. The third staff shows a change in dynamics to *pp*, *p*, *pp*, and *p*.

Viola (Vla.) part of the musical score. The notation is in 4/4 time. The first staff shows a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *p*, *ppp*, *ppp*, *pp*, and *(sempre)*. The second staff continues the pattern with *ppp*, *ppp*, *pp*, and *(sempre)*. The third staff shows a change in dynamics to *pp*, *p*, *pp*, and *p*.

Violoncello (Vc.) part of the musical score. The notation is in 4/4 time. The first staff shows a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *ppp*, *ppp*, *pp*, and *(sempre)*. The second staff continues the pattern with *ppp*, *ppp*, *pp*, and *(sempre)*. The third staff shows a change in dynamics to *pp*, *p*, *pp*, and *p*.

[illegible]



strident, with force

245

Fl. *fz* *mf* *f* *mf* *f* *f* *3*

Ob. *f* *3* *6* *3* *f*

Cl. *mf* *f* *5* *f*

Bsn. *mf* *3* *f*

Hn. *f* *f* *f*

Tpt. *f p* *f* *f p* *f*

Tbn. *f* *f* *f*

T.-t. *f*

Mar. *mf*

Vib. *f* *6* *sfz*

Pno. *f* *sfz* *f*

Hp. *ff* *3* *3* *6* *5* *5* *f*

**strident, with force**

Vln. I *fz* *3* *f* *ff* *5* *f* *ff*

Vln. II *fz* *3* *f* *ff* *5* *f* *ff*

Vla. *f* *f* *f* *sfz* *f* *sfz* *f*

Vc. *f* *f* *f* *sfz* *f* *sfz* *f*

Db. *f* *f* *f* *sfz* *f* *sfz* *f*

248

Fl. *mf* *f* 3 6 3 *sfz*

Ob. *mf* *f* 3 6 3 *sfz*

Cl. *mf* *f* 3 6 3 *sfz*

Bsn. *mf* *f* 3 6 3 *sfz*

Hn. *f* *f* *sfz* *mp* *mf* 3 6 3 *sfz* *mf*

Tpt. *f* *p* *f* 3 *mf*

Tbn. *f* *sfz* *mp* *sfz* *p* 3 3 3 3

Bongos *f* *sfz* *f*

Mar. *f* 3

Pno. *ff*

Hp. *f*

Vln. I *sfz* *mf* *ff* *sfz* *mf* *ff* *sfz* *f* pizz.

Vln. II *sfz* *mf* *ff* *sfz* *mf* *ff* *sfz* *f* pizz.

Vla. *sfz* *f* *sfz* *f* *sfz* *f* *f* pizz.

Vc. *sfz* *f* *sfz* *f* *sfz* *f* *f* *mf*

Db. *f* *sfz* *f* *sfz* *f* *sfz* *f* *f* *mf*

[illegible]

$\text{♩} = 90$   
W

very agitated, brusque  
and aggressive

Fl.  $\text{♩} = 90$   $\text{ff}$   $p$   $f$   $3$   $3$

Ob.  $\text{♩} = 90$   $\text{ff}$   $p$   $f$   $3$   $3$

Cl.  $\text{♩} = 90$   $f$   $\text{ff}$   $mf$   $fp$   $f$   $3$   $3$

Bsn.  $\text{♩} = 90$   $\text{ff}$   $p$   $f$   $3$   $3$

Hn.  $\text{♩} = 90$   $\text{sfz}$   $p$   $\text{sfz}$   $mf$   $\text{sf}$   $p$   $\text{sfz}$   $p$   $\text{sfz}$   $p$

Tpt.  $\text{♩} = 90$   $\text{sfz}$   $p$   $\text{sf}$   $p$   $\text{sf}$   $mf$   $\text{sf}$   $f$

Tbn.  $\text{♩} = 90$   $\text{sfz}$   $p$   $\text{sf}$   $p$   $\text{sf}$   $mf$   $\text{sf}$   $\text{sfz}$   $p$

Mar.  $\text{♩} = 90$   $f$   $mf$   $f$   $mf$   $f$   $f$

Vib.  $\text{♩} = 90$   $f$   $mf$   $f$   $mf$   $f$   $f$  (l.v.)

Pno.  $\text{♩} = 90$   $f$

Hp.  $\text{♩} = 90$   $\text{ff}$

very agitated, brusque  
and aggressive

$\text{♩} = 90$   
W

Vln. I  $\text{♩} = 90$   $\text{ff}$

Vln. II  $\text{♩} = 90$   $f$   $\text{ff}$

Vla.  $\text{♩} = 90$   $\text{ff}$

Vc.  $\text{♩} = 90$   $\text{ff}$

Db.  $\text{♩} = 90$   $f$   $\text{ff}$



261

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

X

266

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *f* *sfz*

*sfz* *mf* *f* *fp*

*mf* *f* *sfz* *mf* *f* *sfz* *fp*

*f* *sfz* *mf* *f* *sfz* *fp*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

Y

270

Hn.

*sfz* *fp* *f* *sfz* *p*

Tpt.

*f* *sfz* *p*

Tbn.

*f* *sfz* *p*

Mar.

Vib.

Vln. I

*sfz* *ff*

Vln. II

*sfz* *ff*

Vla.

*sfz* *ff*

Vc.

*sfz* *ff*

Db.

*sfz* *ff*

276

Cl.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*f*

*f*

*f*

*sfz*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*pizz.*

280

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

pizz.

mf

ff

f

p

sfz

3

tr

53

284

Hn. *mf* *p* *mp* *mf*

Tpt. *mf* *p* *mp* *mf*

Tbn. *mf* *p* *mp* *mf*

Pno. *sfz* *p* *sfz* *p*

Hrp. *6* *5* *6* *5* *mp* *mf*

Vln. I *f* *ff* *p* *sf* *mf*

Vln. II *f* *ff* *p* *sf* *mf*

Vla. *f* *ff* *p* *sf* *mf*

Vc. *ff* *p* *sf* *mf*

Db. *ff* *mf*

This musical score page contains measures 284 through 287. The instruments are Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Piano (Pno.), Harp (Hrp.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *sfz* (sforzando), *f* (forte), and *ff* (fortissimo). The Harp part features specific fingering and articulation markings, including slurs and accents. The string parts show a variety of rhythmic patterns and dynamic shifts. The Piano part includes complex chordal textures and melodic lines.

[illegible]

291

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Tbn.

Mar.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page contains measures 291 through 294. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), Maraca (Mar.), Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 4/4 time. Measures 291 and 292 feature complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Measure 293 shows a change in dynamics for the Horn, moving from *f* to *sfz* and then *mf*. Measure 294 continues the rhythmic intensity with various articulations like accents and slurs. Dynamics such as *sfz*, *mf*, *f*, and *sfzp* are used throughout to indicate volume changes. The bottom staves (Vln. I, Vln. II, Vla., Vc., Db.) show a more sustained, rhythmic accompaniment pattern.



[illegible]

[illegible]

calming down...

59

301

Fl.

Ob.

Cl.

Bsn.

Pno.

This block contains the musical notation for measures 301 through 304 for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Piano (Pno.). The Flute part begins with a measure number of 301 and includes dynamic markings of *mf* and *p*. The Oboe part starts with *mf* and includes triplets. The Clarinet part has a triplet marked *p*. The Bassoon part features triplets and a *p* dynamic. The Piano part consists of two staves with triplets and dynamics of *p* and *pp*. The key signature has one flat, and the time signature is 4/4.

calming down...

Vln. I

Vln. II

Vla.

Vc.

Db.

This block contains the musical notation for measures 305 through 308 for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has triplets and a *p* dynamic. The Violin II part includes triplets and dynamics of *p* and *pp*. The Viola part features triplets and dynamics of *mf* and *pp*. The Violoncello part starts with *mf*, then *p*, and ends with *pp* and the instruction "con sord.". The Double Bass part begins with *mf*, then *p*, and ends with *pp* and the instruction "con sord.". The key signature has one flat, and the time signature is 4/4.



This musical score is for the film 'The Great Wall' by John Williams. It features a large orchestral ensemble and piano. The score is written in 4/4 time and includes the following instruments and parts:

- Flute (Fl.):** Starts with a whistle tone (3/10) and plays a melodic line with triplets and a 5th interval.
- Oboe (Ob.):** Plays a melodic line with triplets and a 3rd interval.
- Clarinet (Cl.):** Plays a melodic line with triplets and a 3rd interval.
- Bassoon (Bsn.):** Plays a melodic line with triplets and a 3rd interval.
- Horn (Hn.):** Plays a melodic line with triplets and a 3rd interval.
- Trumpet (Tpt.):** Plays a melodic line with triplets and a 3rd interval.
- Trombone (Tbn.):** Plays a melodic line with triplets and a 3rd interval.
- Cymbal (Cym.):** Plays a melodic line with triplets and a 3rd interval.
- Gong:** Plays a melodic line with triplets and a 3rd interval.
- T-t. (T-t.):** Plays a melodic line with triplets and a 3rd interval.
- Glock:** Plays a melodic line with triplets and a 3rd interval.
- Vib:** Plays a melodic line with triplets and a 3rd interval.
- Piano (Pno.):** Plays a complex melodic line with triplets and a 3rd interval.
- Harpsichord (Hp.):** Plays a complex melodic line with triplets and a 3rd interval.
- Vln. I (Violin I):** Plays a melodic line with triplets and a 3rd interval.
- Vln. II (Violin II):** Plays a melodic line with triplets and a 3rd interval.
- Vla. (Viola):** Plays a melodic line with triplets and a 3rd interval.
- Vc. (Violoncello):** Plays a melodic line with triplets and a 3rd interval.
- Db. (Double Bass):** Plays a melodic line with triplets and a 3rd interval.

The score includes various musical notations such as triplets, intervals, and dynamics (ppp, pp, pp (poss.)). It also features a tempo marking of 60 and a mood instruction: "calm but not tranquil".

316

Ob. *ppp* (poss.)

Cl. *pp* *pp* *ppp*

Bsn. *pp* *pp* *ppp*

Hn. *pp* *ppp* (poss.)

Tpt. *pp* *pp* *ppp* (poss.)

Tbn. *pp* *pp* *ppp* (poss.)

(as before, fingertips..)

Cym. *ppp*

Gong *ppp*

Glock. *ppp*

Vib. *ppp*

Hp. *pp* *ppp*

Vln. I *pp* *pp*

Vln. II *pp* *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp* *pppp*